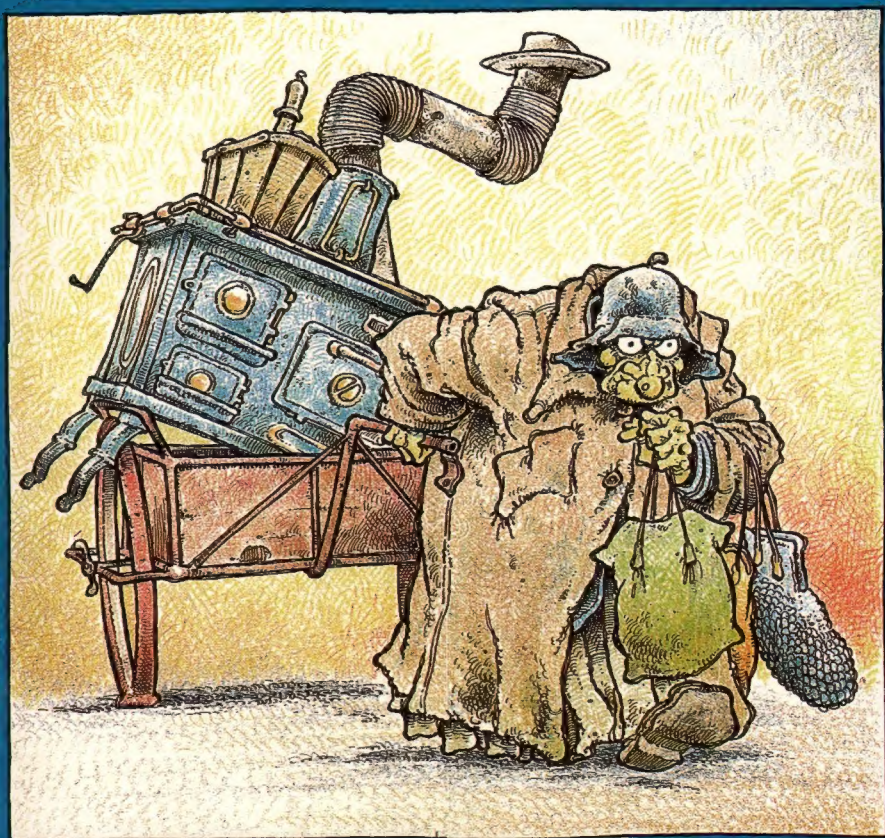


# FRENCH ICE

FEATURING **CARMEN CRU**

Sophisticated Humor For Those With Icy-Cool Taste!



CREATOR/ARTIST/WRITER  
LELONG

EDITOR/TRANSLATOR  
R.J.M. LOFFICIER

TITLE  
PETER AVANZINO

LETTERING  
DIANE VALENTINO

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# FRENCH ICE

FEATURING GARMEN GRU

Published six times a year by Renegade Press, 3908 E. 4th Street, Long Beach, CA 90814 FRENCH ICE is a work of fiction. All the characters and events portrayed herein are fictional, and any resemblance to real people or incidents is coincidental. All contents © 1987 Audie-Lelong © 1987 Translation R.J.M. Lofficier. Any inquiries regarding use of the characters, images, or situations depicted should be addressed to Deni Loubert. No unauthorized reproduction allowed except for review or other journalistic purposes. Advertising rates furnished on request. Printed in Canada by Preney Print & Litho Inc. Windsor, Ontario, Canada.



## CONVENTION APPEARANCES

Renegade artists will be appearing at the following conventions this summer.

### CHICAGO COMICON - JULY 3-5

STEVEN SEAGLE	(KAFKA)
MAX COLLINS	(MS TREE)
TERRY BEATTY	(MS TREE)
DAVID DARRIGO	(WORDSMITH)
JEAN-MARC & RANDY LOFFICIER	(FRENCH ICE)
WENDI LEE	(PRESS LIAISON)
DENI	(PUBLISHER)

### ATLANTA CONVENTION - JULY 31 - AUG. 2

BOB BURDEN	(FLAMING CARROT)
JEAN-MARC & RANDY LOFFICIER	(FRENCH ICE)

### SAN ANTONIO, TX - SEPT. 19 & 20

SCOTT SHAW & DON DOUGHERTY	(AMUSING STORIES)
----------------------------	-------------------

### SAN DIEGO COMICON - AUG. 6 - 9

STEVE SEAGLE	(KAFKA)
JEAN-MARC & RANDY LOFFICIER	(FRENCH ICE)
MAX COLLINS	(MS TREE)
TERRY BEATTY	(MS TREE)
SCOTT SHAW	(AMUSING STORIES)
DON DOUGHERTY	(AMUSING STORIES)
JIM BRICKER	(OPEN SEASON)
BILL DINARDO	(FRIENDS)
TRINA ROBBINS	(WIMMERS COMICS)
MICHAEL CHERKAS	(SILENT INVASION)
LARRY HANCOCK	(SILENT INVASION)
WENDI LEE	(PRESS LIAISON)
DENI	(PUBLISHER)

## An Open Letter Regarding Late Shipments

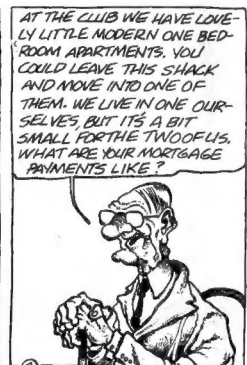
There has been a lot of talk recently about late shipments of some titles. Here at Renegade, we too have had our fair share of titles shipping later than announced. As you are probably aware, Renegade is a bit different from the other comic publishers. Because we specialize in black-and-white comics (and esoteric black-and-whites at that) we have really felt the recent implosion in the black-and-white market. Unfortunately, because of our unique profit-sharing system, our artists have been hurt by this. When their income is severely cut, they have to turn to other ways of supporting their incomes. In doing this they get behind schedule. However, due to the personal nature of most of our artists' creations, we cannot simply throw in a "filler issue" while they get back on schedule. All we ask is for your patience and support. If you like their work and want to see it continue, we need your support when things get tough. We all have every intention of staying in the game. But sometimes when an artist is spending 10-15 hours a day, 6-7 days a week trying to make a deadline on a book you've decided not to buy because he missed his last deadline, well it's not easy to keep trying.

For those who have stayed with us, our heartfelt thanks!

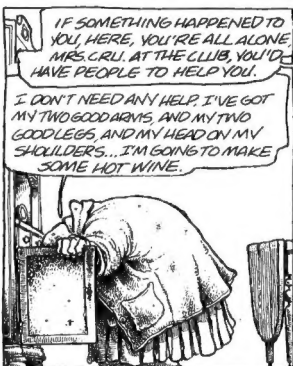


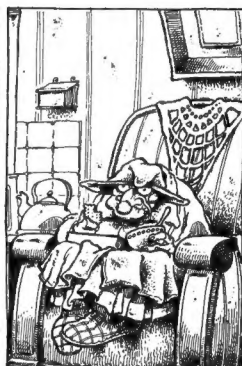
# CARMEN CRU. The Club.











WITH A FRESH COAT OF PAINT IT'D BE A NICE PLACE. IN THE SUMMER WE COULD EAT UNDER THE CHERRY TREE. AFTER GETTING RID OF THE TOILETS, OF COURSE...



DO YOU WANT TO TAKE A LOOK AT THE CLUB? COME ON. PUT ON YOUR COAT AND WE'LL GO. YOU'LL SEE FOR YOURSELF. WHAT DO YOU THINK?



I THINK I'M NOT INTERESTED IN YOUR STINKING HOME, AND YOU'RE WEARING ME OUT. YOUR BULL SHIT IS REALLY GETTING ON MY NERVES. I WANT YOU TO GET OUT.



THINK ABOUT IT, MRS. CRU. PERHAPS YOU'LL SEE OUR PROPOSAL UNDER A DIFFERENT LIGHT. HOW DO WE GET BACK TO THE STREET?



IF YOU COULD FIND YOUR WAY IN BY YOURSELVES, YOU CAN FIND YOUR WAY OUT BY YOURSELVES. NOW GET OUT.

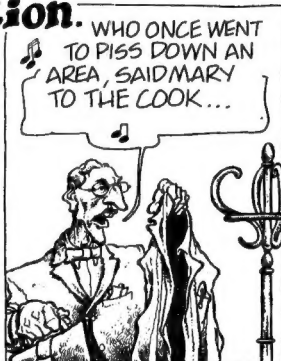




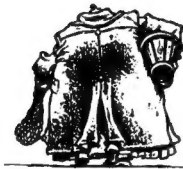


CARMEN CRU.

# The Consultation.







YOU RIDE A BIKE AT YOUR AGE?

I DIDN'T ASK FOR YOUR OPINION. I SAID I RUIN OUT OF BREATH WHEN I GO UP HILL STREET WITH MY CART, ESPECIALLY WHEN IT'S FULL OF COMPOST.



A CART FULL OF COMPOST?

IT'S FOR MY GARDEN. COMPOST IS GOOD FOR THE FLOWERS. WHEN I GET TO THE TOP OF THE HILL, I FEEL OUT OF BREATH AND MY LEGS HURT. I NEVER USED TO FEEL THAT WAY.



NOW I HAVE TO GET OFF MY BIKE AND PUSH THE CART ON FOOT. BUT IT'S SLOW, AND IF I HAVE TO DO THAT, WHAT'S THE POINT OF HAVING A BIKE? AND I FEEL EMBARRASSED TOO.



I WOULDN'T IF I WERE YOU. AT YOUR AGE, MOST PEOPLE WOULD BE USING CRUTCHES.

YOU WANT ME TO USE CRUTCHES?



I DIDN'T SAY THAT. I'M GOING TO EXAMINE YOU NOW. GET UN-DRESSED. LEAVE YOUR UNDERTHINGS ON.

DO YOU THINK I'M A TRAMP? YOU CAN'T TAKE ADVANTAGE OF THE SITUATION OR OF MY SENILITY.



I CAN'T VERY WELL EXAMINE YOU WITH YOUR COAT ON. HURRY UP. I ONLY ALLOW TEN MINUTES FOR EACH PATIENT, AND THE CLOCK IS RUNNING. TAKE OFF YOUR CLOTHES.

THEN YOU'VE GOT TO TURN OUT THE LIGHTS. I'VE NEVER LET ANY MAN SEE ME NAKED, AND I'M NOT GOING TO START NOW.

YOU WANT ME TO EXAMINE YOU IN THE DARK?



WELL, THAT'LL BE A FIRST. BUT I SUPPOSE I DON'T HAVE ANY CHOICE...





ARE YOU  
READY?

YES, BUT  
WATCH WHERE  
YOU'RE PUTTING  
YOUR  
HANDS!

WELL, I DO  
NEED TO GET MY  
BEARINGS. NOW, WHERE'S  
YOUR CHEST? AH, I  
SEE YOU'VE KEPT A  
SCARF ON. THERE'S  
SOMETHING HANGING  
DOWN ON YOUR  
STOMACH.

TAKE YOUR  
HANDS OFF MY  
BREASTS, YOU  
DIRTY SWINE!

YOUR  
BREASTS? I ER, BUT  
THEY'RE IN MY WAY. COULD  
YOU MOVE THEM A LITTLE  
BIT? FLIP THEM OVER  
YOUR SHOULDERS, FOR  
INSTANCE?

VERY GOOD.  
PERFECT. YOUR HEART  
IS LIKE A YOUNG GIRL'S.  
YOU CAN LET YOUR  
BREASTS GO NOW!

TURN AROUND  
NOW. GOOD. IT'S  
FUNNY, YOU'VE GOT HAIR  
ON YOUR BACK. I'M  
CONCERNED I CAN'T HEAR  
YOUR HEARTBEAT...

THAT'S MY HEAD,  
IDIOT! IF YOU CAN'T  
TELL THE DIFFERENCE,  
I SHOULD GO SEE AN-  
OTHER DOCTOR.

SORRY. YOUR SMALL  
SIZE FOOLED ME. AH,  
THAT'S BETTER. YOUR  
LUNGS SEEM TO BE IN  
PERFECT SHAPE. YOU CAN  
GET DRESSED NOW, QUICK-  
LY, PLEASE, THE CLOCK'S  
RUNNING AND IT'S GET-  
TING LATE.

WAIT UNTIL I'M  
DRESSED BEFORE  
YOU TURN ON THE  
LIGHTS.

FLAC

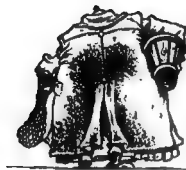
THERE'S MY EYES,  
TOO. THEY HURT WHEN  
I READ IN THE DARK. NOW  
I HAVE TO TURN ON THE  
LIGHTS. BEFORE, I NEVER  
USED TO.

AT YOUR AGE, YOU MAY  
NEED GLASSES. I'LL  
CHECK YOUR EYESIGHT.  
READ THE SMALLEST  
PRINT YOU SEE  
THERE.

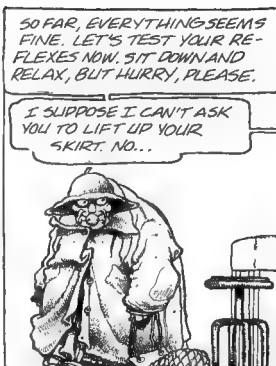
ABCDEFGHIJ  
KLMNO  
PQRSTU  
VWXYZ  
EYGW  
HLX  
AM

"PRINTED IN THE U.S.A.  
PATENT PENDING, ALL  
RIGHTS RESERVED" AFTER  
THAT, I CAN'T TELL. I  
TOLD YOU, MY EYES  
ARE GETTING BAD.

ABCDEFGHIJ  
KLMNO  
PQRSTU  
VWXYZ  
EYGW  
HLX  
AM



YES, THAT'S CORRECT. DON'T WORRY ABOUT THE REST, IT'S ONLY A SCRATCH ON THE PAPER...



SO FAR, EVERYTHING SEEMS FINE. LET'S TEST YOUR REFLEXES NOW. SIT DOWN AND RELAX, BUT HURRY, PLEASE.

I SUPPOSE I CAN'T ASK YOU TO LIFT UP YOUR SKIRT. NO...



LEFT KNEE. O.K...



NOW, THE RIGHT KNEE...

AH, AH!



IF YOU KEEP HITTING THE CHAIR LIKE THAT, YOU'LL BREAK YOUR HAMMER.



HOW CAN I GET A GOOD AIM WITH ALL THESE LAYERS OF CLOTHES?

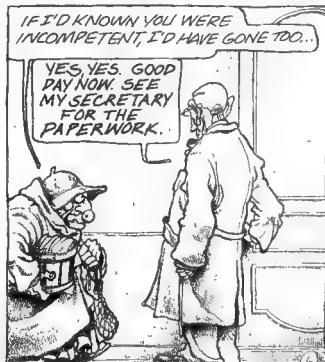


EVERYTHING SEEMS TO BE FINE, THE ONLY ADVICE I CAN GIVE YOU IS TO TAKE IT EASY. DON'T OVERDO IT WITH THE BIKE. AND TURN THE LIGHTS ON WHEN YOU WANT TO READ.



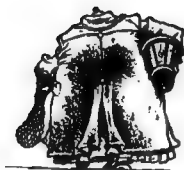
YOU AREN'T GIVING ME A PRESCRIPTION?

I DON'T NEED TO. YOU'RE IN EXCELLENT HEALTH. THERE'S NOTHING WRONG WITH YOU!



IF I'D KNOWN YOU WERE INCOMPETENT, I'D HAVE GONE TOO...

YES, YES. GOOD PAY NOW. SEE MY SECRETARY FOR THE PAPERWORK.



THERE AREN'T ANY, DOCTOR. THEY'VE ALL LEFT.

WHAT DO YOU MEAN, LEFT?

IT'S BECAUSE OF AN OLD LADY. I DIDN'T EVEN SEE HER COME IN. SHE REFUSED TO PAY BECAUSE SHE SAID YOU WERE A QUACK. SHE ALSO SAID YOU TRIED TO FONDLER HER IN THE DARK, THEN YOU HIT HER, THEN YOU REFUSED TO TREAT HER.

SHE SAID SHE'D WRITE TO THE AMA, SO ALL THE OTHER PATIENTS LEFT.

AMAZING...

DO I HAVE ANY OTHER APPOINTMENTS TODAY? WHAT DAY ARE WE ANYWAY? FRIDAY THE 13TH? I'M NOT SUPERSTITIOUS, BUT I NEVER LIKED THAT DAY...

NO, THAT'S ALL FOR TODAY, AND IT'S THURSDAY THE 14TH, VALENTINE'S DAY.

THURSDAY THE 14TH? VALENTINE'S DAY? GOOD. VERY GOOD. A WELL-FILLED DAY. I THINK I'LL GO AND TAKE A NAP NOW. I FEEL TIRED...

IT MUST BE MY BIORHYTHM. I'LL LOOK AT MY CHART LATER...

# CARMEN'S MAILBOX



No letters this month. Instead, now that you've read three issues of **French Ice**, we felt it was high time that you became acquainted with writer-artist Jean-Marc LELONG, creator of the indomitable "Carmen Cru."

Lelong was born in 1949, in the city of Tours, in the center of France. After leaving high school at age 16, he tried his hand at various odd jobs, including that of dental assistant (2 months) and construction site electrician (3 days). After taking some accounting classes, he eventually ended up in the data processing department of a major French bank, where he spent the next four years.

At age 21, Lelong left his job with a severe case of wanderlust. His travels took him to the Ivory Coast, in French Western Africa, where he spent the next six years selling refrigerators and air conditioners.

Eventually, Lelong went back to Tours, at age 28, in 1977. There, he made a living by once again taking odd jobs, until he was hired as programmer for a large insurance company. In 1979, his first comics work (a strip written by Barre) was published in **Pilote**. During that time, he also cultivated another hobby, bee-keeping, which would later prove useful for "Carmen Cru."

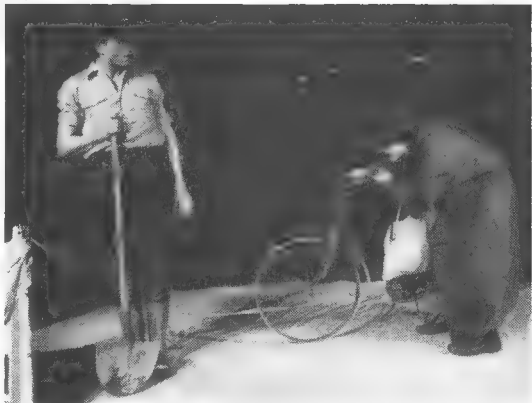
In 1981, Lelong created the character of "Carmen Cru" for **Fluide Glacial**. The rest, as they say, is history. In 1984, after the considerable success of the first book collection of Carmen's adventures, Lelong was finally able to quit his job. Three more books followed, along with foreign translations and the 1985 RTL Grand Prize, awarded by one of Europe's major broadcasting corporations.

Meanwhile, towards the end of 1984, "Carmen Cru" was turned into an equally successful stage show by the "Compagnie du Préau." The show began touring France and is now in its third season. They're even planning to take it to Montreal this summer!

Now, we return to our normally-scheduled program, and remind you to send your letters to **French Ice** c/o R.J.M. Lofficier, 6539 Jamieson Avenue, Reseda, CA. 91335.

Jean-Marc LELONG.

(Photo by Jacques Diament, all rights reserved.)



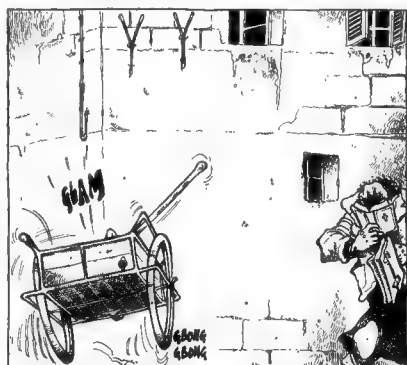
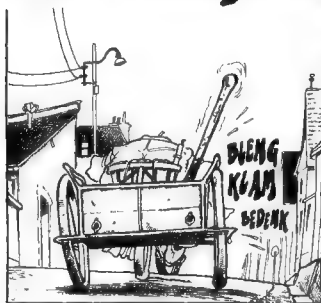
A scene from the "Carmen Cru" stage show (excerpted from "The Workman & The Old Lady," published in **FRENCH ICE** No. 1), directed by and starring MARIJO as "Carmen Cru." (Photo by Gerard Percicot, all rights reserved.)

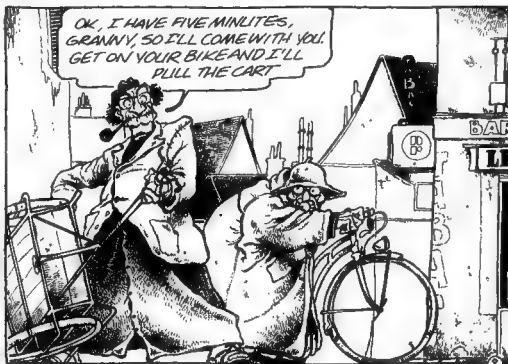
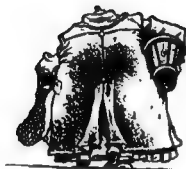


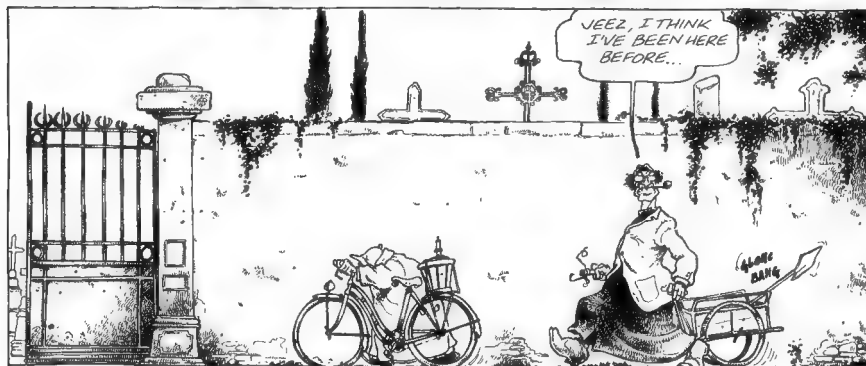


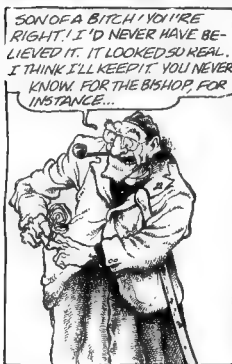
# CARMEN CRU

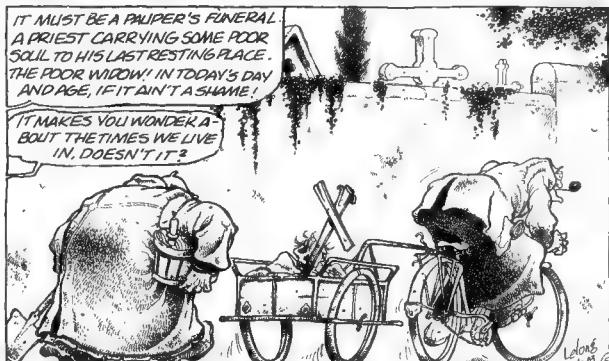
## The Compost









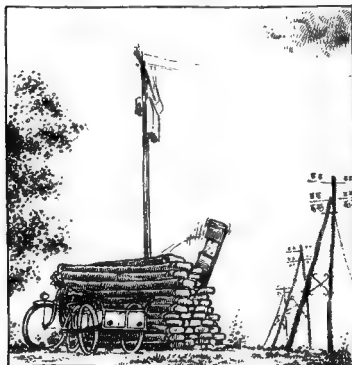
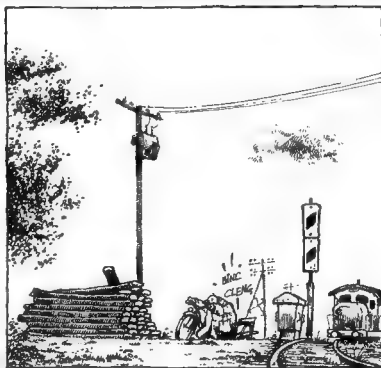
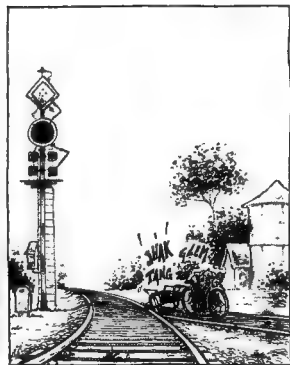
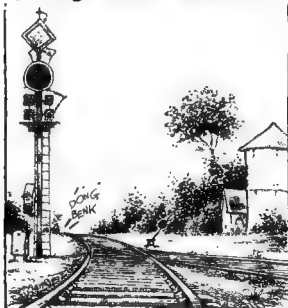






CARMEN CRU.

## The Railroad Tie



YOU'RE GOING  
TO HURT  
YOURSELF,  
LITTLE MOTHER.



A NICE TIE LIKE THAT  
AIN'T LIGHT. IT'S MASSIVE  
HARDWOOD (REF: XR2495  
441), NO LAUGHING MATTER.



HOW MANY DO YOU  
NEED? RAILROAD FOLKS  
GOT TO HELP EACH OTHER.  
THE RAILROADS, THEY'RE  
LIKE A BIG FAMILY.



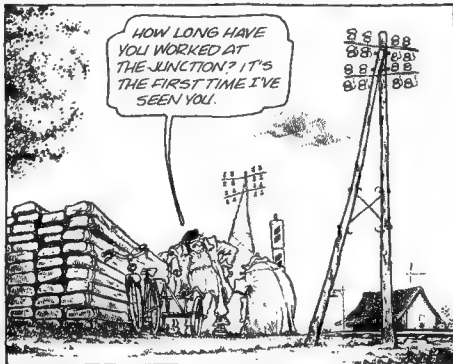
THESE ARE REALLY GOOD  
TIES (STRESS RESISTANT  
AND ALL). I WON'T GIVE YOU THAT  
ONE 'CAUSE IT'S BENT A LITTLE.  
HOW'S IT GOING AT  
THE JUNCTION?



SO NOW THEY HIRE OLD  
LADIES. TIMES HAVE CHANGED.  
TO THINK, MAKING YOU WORK  
HARD LIKE THAT! (IT'S A  
BLEEDIN' SHAME)...



HOW LONG HAVE  
YOU WORKED AT  
THE JUNCTION? IT'S  
THE FIRST TIME I'VE  
SEEN YOU.



I DON'T UNDERSTAND A  
WORD OF WHAT YOU'RE SAYING.  
LET ME ALONE. I'M STRONG  
ENOUGH TO COPE  
ON MY OWN.

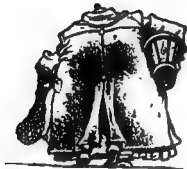


YOU'VE GOTTA  
BE JOKING. SPEAKING  
OF TIES (SURPRISE!). DO  
YOU KNOW THAT I'M A  
SPECIALIST? THAT WAS  
THE TOPIC (CATEGORY 3)  
OF MY RAIL ADJUSTOR  
EXAM...



THE QUESTION WAS "INCI-  
DENCE OF THE MECHANICS OF  
FLUIDS ON RAILROAD  
TIES MODEL  
AF15G  
1934.





A TOUGH ONE. MOST PEOPLE DON'T REALIZE THE ENORMOUS IMPACT OF THE MECHANICS OF FLUIDS ON RAILROAD TIES. I PASSED WITH HONORS (WE OPENED A BOTTLE OF CHAMPAGNE) WHAT ARE YOU GOING TO DO WITH THESE TIES?



I BURN THEM. THEY BURN WELL.



BURN? LIKE IN FIRE? FLAMES? ASHES?



I PUT THEM IN MY STOVE WHEN IT'S COLD. I'VE GOT TO GO NOW. I'M IN A HURRY.



BURN RAILROAD TIES? I'D NEVER HAVE THOUGHT IT. GOT TO BE HEARTLESS. TIMES HAVE CHANGED INDEED. IF ONLY IT WAS TO MAKE SOMETHING (I DON'T KNOW), SOMETHING LIKE...



...A MANTLEPIECE, A TABLE, OR EVEN A LAMP A WORK OF ART, WHAT! I WOULDN'T SAY NO. BUT THEY'VE GOT NO RESPECT ANYMORE. EVERYTHING'S GOING DOWNHILL, EVEN THE RAILROADS...



IF YOU'RE LOOKING FOR FIREWOOD (I HAVE AN IDEA), THERE'S BETTER, MUCH BETTER... I DON'T NEED IT. THAT'S WOOD IT'LL BURN O.K.



NO, NO. THERE'S MUCH BETTER. THERE, THESE ARE TIES FOR WHEN THE TRACKS TURN. THEY'RE MADE TO ORDER. (OF MORE COMPACT WOOD) THEY'LL BURN BETTER.



YOU SEE THIS? THIS IS A RIGHT TURN TIE. THE FIBERS OF THE WOOD FOLLOW THE DIRECTION OF THE TURN. IT'S DONE ON PURPOSE.



WHAT'S THIS ONE DOING HERE? IT'S A STRAIGHT TIE IT SHOULDN'T BE HERE. IT'S A MESS. I'LL WRITE A REPORT TO THE STATION MASTER.





THAT'S ALL I CAN  
PUT ON, OR THE  
WHEELS WILL BREAK.

I  
NEED SOME  
COAL, TOO.

COAL? YOU MAKE MY EYES MISTY!  
I SHOVELED SO MUCH COAL WHEN I  
WAS A JUNIOR APPRENTICE (LEVEL 13).  
TONS, I SHOVELED AND ALL THE  
DIRT I SWALLOWED I STILL  
SPIT BLACK.



BUT NOW THERE'S NO MORE  
COAL. IT'S ALL GONE. IT'S  
ALL ELECTRIC NOW. HIGH  
VOLTAGE THEY USE, THE BEST.

LAST TIME I CAME  
HERE, THERE WAS  
SOME COAL.

SURE THERE WAS, BUT THAT  
WAS A LONG TIME AGO.  
STEAM'S GONE NOW. NO ONE TALKS  
ABOUT COAL ANY MORE.

I SAID THERE WAS  
SOME. BEHIND THAT  
SHED THERE.

SURE, SURE, BUT THAT  
WAS TWENTY YEARS AGO. THEY  
CLOSED DOWN THE SHED. YOU  
SHOULD KNOW THAT IF YOU  
WORKED AT THE JUNCTION!

IF THERE ISN'T ANY  
COAL, THEN I'VE GOT  
TO GO. I'M FINISHED  
HERE.



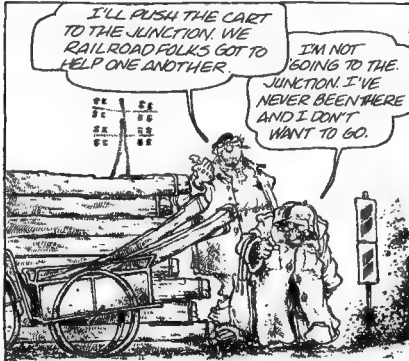
I'LL PUSH THE CART  
TO THE JUNCTION. WE  
RAILROAD FOLKS GOT TO  
HELP ONE ANOTHER.

I'M NOT  
GOING TO THE  
JUNCTION. I'VE  
NEVER BEEN THERE  
AND I DON'T  
WANT TO GO.

YOU MEAN YOU DON'T  
WORK THERE? BUT  
WHERE DO YOU WORK, THEN?  
MAINTENANCE? POWER-  
LINES? ENGINES?

I DON'T KNOW  
WHAT YOU'RE TALK-  
ING ABOUT. I'VE  
GOT TO GO.

DON'T KNOW? DON'T  
KNOW THE RAILROADS?  
YOU DON'T WORK  
AT THE JUNCTION?





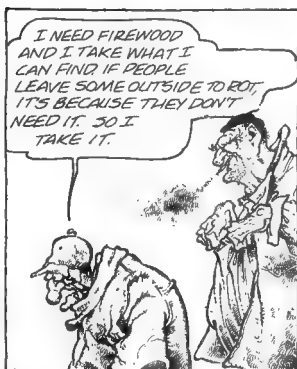
I NEVER WORKED FOR THE RAILROADS, THAT'D BE THE DAY. THEY DON'T INTEREST ME.

AH, AH, SO YOU'RE A STRANGER.

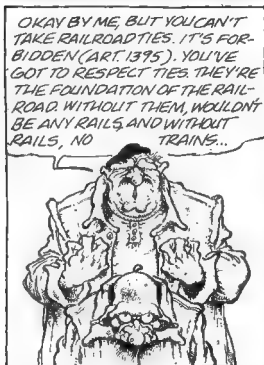


WHAT ABOUT ALL THESE TIES, THEN? WHAT'RE YOU DOING WITH THEM? YOU DON'T EVEN HAVE THE RIGHT TO BE HERE (IT'S AGAINST THE RULES). DO YOU HAVE A PERMIT?

I DON'T NEED ONE.



I NEED FIREWOOD AND I TAKE WHAT I CAN FIND IF PEOPLE LEAVE SOME OUTSIDE TO ROT, IT'S BECAUSE THEY DON'T NEED IT. SO I TAKE IT.



OKAY BY ME, BUT YOU CAN'T TAKE RAILROAD TIES. IT'S FORBIDDEN (ART. 1395). YOU'VE GOT TO RESPECT TIES. THEY'RE THE FOUNDATION OF THE RAILROAD. WITHOUT THEM, WOULDN'T BE ANY RAILS, AND WITHOUT RAILS, NO TRAINS...



YOU CAN'T DO THAT. IT'S STEALING. IT'S A CRIME.

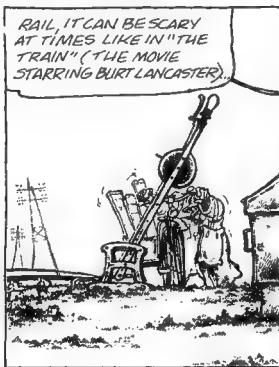
GO AND COMPLAIN SOMEWHERE ELSE. I NEED MY FIREWOOD. NOW I'VE GOT TO GO.



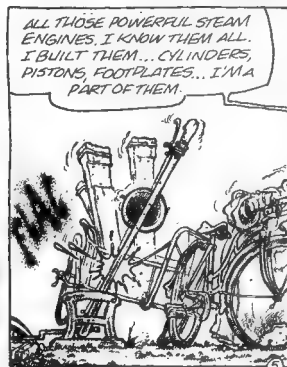
WHAT ABOUT THE JUNCTION? IF YOU DON'T WORK THERE, WHO WATCHES THE SIGNALS? AND THE TRAINS? I BETTER CHECK TO SEE WHO'S THERE NOW...



'CAUSE THE OL' WOMAN THAT SHOULD BE THERE ISN'T. SHE'S HERE STEALING TIES. BUT IF SHE DOESN'T WORK FOR THE RAILROADS, THEN WHO'S MINDING THE JUNCTION?



RAIL, IT CAN BE SCARY AT TIMES LIKE IN "THE TRAIN" (THE MOVIE STARRING BURT LANCASTER).



ALL THOSE POWERFUL STEAM ENGINES. I KNOW THEM ALL. I BUILT THEM... CYLINDERS, PISTONS, FOOTPLATES... I'M A PART OF THEM.





I SAW "THE TRAIN" 25 TIMES! TEN SHOWS IN A ROW (I BROUGHT SANDWICHES) AT THE END, I UNDERSTOOD IT ALL. I CRIED...

THE JUNCTION! SHIT! THE 16:42 WILL BE COMING ANY TIME NOW. IF ANY OF THOSE ASSHOLES IN THEIR CARS (FOUR WHEELS, GAS DRIVEN) DRIVES ACROSS AT THE SAME TIME...

IT'D BE CATASTROPHIC... BUT IF IT'S LATE, I HAVE TO PREPARE A REPORT (FORM NO. 4X88178NR) FOR THE STATION MASTER...

AH, NO, HERE IT COMES... SIXTEEN CARS, THE LONGEST TRAIN I'VE EVER SEEN. BUT WHERE IS IT GOING? WHY IS IT TAKING THIS TRACK? WHO TAMPERED WITH THE SWITCHES? (WHO?)

THAT'S NOT RIGHT! OH! GOOD LORD! THE SIGNALS!

AND THERE'S THE 16:26, COMING FROM THE OTHER DIRECTION! ON THE SAME TRACK! THE SIGNALS!

STATION MASTER! STATION MASTER! IT'S AWFUL! SABOTAGE! THE SIGNALS!!

STATION MASTER!!

Leong 10/04

# Coming Next In...

# FRENCH ICE

## FEATURING CARMEN CRU

ISSUE 4

### SUNDAY AFTERNOON

Incredible drama, violence, love and war, on a scale to shame Tolstol and Howard Chaykin, is the stuff that makes up the saga of Carmen's continual feud with her neighbors.

We had a hint of it in last issue's feline tale, **Ol' Pals**, but that was a foretaste of things to come. Trouble really brews now, beginning with an innocent visit one Sunday Afternoon...



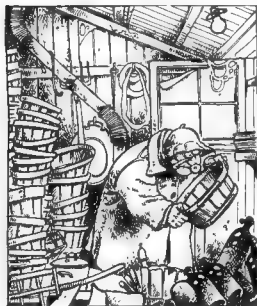
### THE PORTRAIT

In the grand tradition of such classic Carmen tales as **The Library** or **The Sanitation Department**, **The Portrait** shows us comicdom's grouchiest lady as she drives a photographer to the verge of insanity. Carmen tries to get her picture taken — with devastatingly funny results



### THE BROKEN BASKET

Part Two of Carmen's incessant attacks on her neighbors. Pathos and bathos follow the dastardly dame in **The Broken Basket**, when in order to acquire a new basket, she takes the neighborhood hostage.



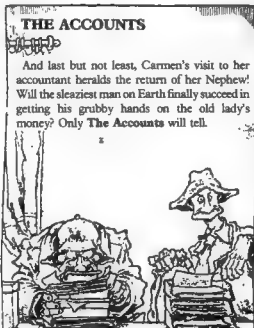
### BAD WEATHER

In **Bad Weather**, Carmen goes out in the rain, looking for the mechanic who is supposed to fix her bicycle. But then, she discovers that her umbrella — a precious family heirloom — needs fixing too! "Singing in the Rain" it ain't!



### THE ACCOUNTS

And last but not least, Carmen's visit to her accountant heralds the return of her Nephew! Will the sleeziest man on Earth finally succeed in getting his grubby hands on the old lady's money? Only **The Accounts** will tell.



**French Ice**, the only book that dares to take you under the armpits of society, features five new and exciting adventures of comicdom's grandest granny.

JUNE

# ROBOTS AND ROMANCE



## ROB BURDEN

Bob Burden, that creative genius of **FLAMING CARROT COMICS**, a book again with a new look at the subject of robots. This one may be the same old story about robots taking over the world, but the way it's presented is new. Burden's **ROBOT COMICS** are not the stuff of a doomsday could-be dream up. The premise will be called "robot" or "robotics." "I wrote the script as I went along. I was coming up with a story that was packed with problems and solutions," Burden says. "It's a story charged with impact."

And, as for the future of **ROBOT COMICS**, it's a bright future. The first issue, a 22-page feature story in **ROBOT COMICS** the night that the Atlanta Fantasy Fair of 1981 ended, I'd just premiered my "FLAMING CARROT COMICS" at the same place. I was, I believe, the only

**JENNIFER:** I decided to do a book that had no particular restrictions—just be able to run wild with it. And that's what I did with ROBOT COMICS. "I decided to do a book that had no particular restrictions—just be able to run wild with it. And that's what I did with ROBOT COMICS." So ROBOT COMICS #0 is Bob Burden unleashed? What's he been doing all this time with the Carrot? That hasn't been "unleashed"? Burden explains: "'I did ROBOT COMICS without any consideration for the publishers, or anything else as far as trying to capitalize or market this thing.' ... 'ROBOT COMICS' was a real 'come outside' of comics that will be experimental titles. The wall will be shattered!" In the regular

The basic concept of **ROBOT COMICS** is that it's part of a new zero series, at comics that will be experimental features. The zero is an unnumbered 0 in the regular series. Now, the first one is going to be called "Dreosian Features" and it's also going to be called "Dreosian Features Zero series. In other words, **FLAMING CARROT** at #1 from Kidan Barracks is basically the #1 issue in the "Dreosian Features Zero series. That's why it's got a #1 on the cover—I'm saying this after the fact. Now I'm suddenly explaining why there are two **FLAMING CARROT COMICS**!': One is part of the Dreosian Features Zero series; and the other one is part of the Dreosian Features Zero series.

TRINA ROBBINS

"When I was in high school, only the dumb girls read romance comics. I would never had read romance comics... I see it put it this way. I would never buy the romance comics but when I was in a really boring class, there was always a dumb girl around who I knew would have one and I would borrow it from her and read it under the table." —Trina Robbins, editor and contributing artist for **RENEGADE ROMANCE**, recalls. "I was one of the hip ones, but it didn't mean that I wouldn't enjoy romance comics. I just didn't buy them."

"Agewise, I missed the good romance comics, which were the Simon and Kirbys of the late forties. By the time I was reading them, they had already gone downhill."

1. *Staphylococcus aureus* (100%)

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1998

**(continued from front)...**

**BOB BURDEN**

Set 2? I thought so. Bardon further explains that, "...well, in his own words, 'ROBOT COMICS will be ROBOT COMICS #0 at the same time that will be the Deaconess Features #2. Then I'll have Deaconess Features #3 and so forth. This will give me the chance to do some prototype stories—research and development—which is basically my forte. I can turn this into an ongoing series that will

into the direct market." "Robots hold a fascination for many people, just as westerns or cats or flying saucers do. To me, robots are a genre and I just figured that it would be fun to do a generic robot comic book with robot-oriented features in it."

asked Burden why he called his series 'Draconian Features'. The whole concept of draconism is this: Out of a draconian measure is born a society. Out of

at least is where civilization and patch comes from."

Some first appearances of Burdin characters: the Bingo Mummy, the Lone Gunman, the Toxic Broadcast System, the Apothecary of Anarchy (who previously starred in a Salvador Dalí painting), the Esquisite Corps, the Broadcast Magician, the Frigman of Alron, and the Wicked Messenger.



# TRINA and Den

rina Robbins is a well-known collector of romance comics these days. "I discovered the Simon and Kirby, then I also discovered that a lot of artists that I really liked had done romance comics, including my all-time favorite artist, Matt Baker. His romance comics were gorgeous because he did women so well and he did clothes so stylishly. They were just elegant, fashionable, chic little romance comics.

"Of course, nowadays they're among the hardest to find." Because comics have gone totally superhero in the last few decades, Trina has been trying to bring some variety to the medium in order to appeal to a wider audience. "There are no alternatives today. Back in my childhood, there had been so many alternatives, there were so many different types of characters. There are no alternatives in comics again."

been westerners and war comics and teenage humor and romance and funny animals. The only way we were going to bring women into field was to go back to some of these other themes that used to be used.



"I realize that romance is an awfully good thing for women. When I was researching for 'Women and the Comics', I noticed the difference between the comics that women like and the comics that men like. Men are very interested in action and women are much more interested in interpersonal relationships. And really, that's what **RENEGADE ROMANCE** is about."

When asked what made her decide to publish a romance comic, publisher Deni Loubert replied, "A lot of it came out of the fact that at conventions, a lot of artists and writers and I would be talking about, 'Boy, you remember those romance comics we always used to read?' and 'Gee, wouldn't it be fun if someone would do a romance story . . . .'" And when I decided to try doing a romance series, everybody I spoke

to say they had one good romance story in them. But nobody wanted to do a series. So that's when I decided that everybody should do their one story and we'd collect them in a book and put it out annually. "RENEGADE ROMANCE" is being published with the theory in mind that we can bring in new customers to the direct market by bringing back an old form, a popular genre."

**MAXWELL MOUSE #7 FOLLIES #7**  
Written & drawn by Joe Sinardi  
Maxwell's long-lost "Country Cousins" arrive in Manhattan with a photograph...and a plan that includes more than just an innocent look at the big city.



## THE SILENT INVASION #8

Written by Larry Hancock  
Drawn by Michael Cherkas  
Part 2 of "Paradise Lost": Matt Sinkage becomes entwined in the devilish doings at the Tanner farm as he and Phil Housley delve deeper into a mysterious UFO cult. And in "Suburban Nightmares" by Hancock, at McCarthyism by Hancock vanBruggen, and Cherkas.

## KAFKA #3



## KAFKA #3

Written by Steven Seagle  
Drawn by Stefano Gaudiano  
On a plane bound for Washington DC, the fragments of Kafka's past come together to form a frightening whole.

## FRENCH ICE #4

Written & drawn by Lelong  
Edited by R.J.M. Lofficier  
Carmen's visit to her accountant heralds the return of her Nephew! Will the sleaziest man on earth finally succeed in getting his grubby hands on the old lady's money? Only "The Accounts" will tell. Meanwhile, Carmen drives a photographer to the verge of insanity in "The Portrait", a story in which she tries to get her picture taken—with devastatingly funny results! In "Bad Weather", comicdom's grouchiest old lady comes in out of the rain, looking for someone to fix her umbrella. Trouble really begins when Carmen starts taking on her neighbors in "Sunday Afternoon" and "The Broken Basket", two hilarious tales of drama, pathos and bathos.



## ROBOT COMICS #0

Written & drawn by Bob Burden  
Funny animals? No. Funny robots. Find out what happens when a pack of screwy robots show up at a wacky American night club called The Blind Pig and go nuts in the lead story. Robot Nite by Bob Burden. This super-charged, flippant 22-page lead story is jam-packed with great gags, zany fun, and haunting surrealism. ROBOT COMICS #0 is the second issue in the new DRACONIAN FEATURES series of experimental new prototypes from the research and development department of Bob Burden's studio. (The first issue in the series shall henceforth be the 1981 FLAMING CARROT COMICS one-shot published by Kilian Barracks.

## FLAMING CARROT COMICS #16

Written and drawn by Bob Burden  
Come with us to those thrilling days of yesteryear and meet The Mystery Men, that obscure, bizarre, ill-fated superhero team from the Flaming Carrot's early days. Tougher than the A-Team...newer than the New Universe...not quite as good as the Watchmen; they're rumble-tough, knock-down, drag-out battlers scorching the pages of comic book history with turbo-charged non-stop action! Behold in dumbfounded amazement as the astonishing Flaming Carrot and his fellow Mysterymen gallivant across the continent after the Vile Brotherhood and their heinous bid for world conquest in "I Cloned Hitler's Feet".

## MS. TREE #40

Written by Max Collins  
Drawn by Terry Beatty  
Assisted by Gary Kato  
Ms. Tree catches up with her father's murderer, but will she live long enough to bring him to justice? Find out in the concluding chapter of "Like Father" by Max Collins. Terry Beatty and Gary Kato. PLUS a Mike Mist Minute Mystery and a classic Johnny Dynamite tale by Pete Morisi.

JUNE 24

## Cases of Sherlock Holmes #8

Written by Sir Arthur Conan Doyle  
Art by Dan Day

What sinister images does a photograph contain? It will link some people to a mysterious past—and others to a shady future. Some photographs, when viewed, will show the destruction of cities, empires, and worlds.

This photograph will begin A SCANDAL IN BOHEMIA.

## Renegade Romance #1

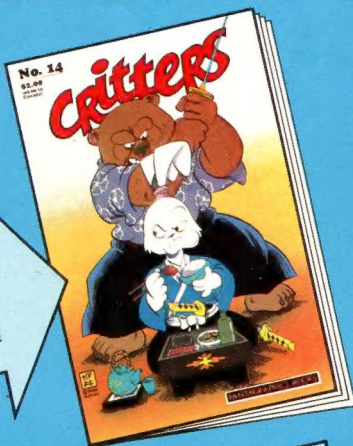
Written & drawn by various  
This is the first issue of an annual title to be edited by Trina Robbins. Artists and writers in the comic book industry get the chance to collaborate on a largely ignored genre: romance comics. Check out this first issue—I think you'll be pleased with the results. Some of the professionals working on the book are as follows: Al Williamson, Mary Wilshire, Steve Leialoha, Trina Robbins, Cynthia Martin, Bob Rozakis and many others.



# IT'S THE YEAR OF THE RABBIT!

Follow the exploits of Stan Sakai's sword-wielding bunny Usagi Yojimbo in these fine publications—coming soon to a comics shop near you!

**COMING IN MARCH:** Usagi Yojimbo bids a fond farewell to *Critters* with "Bodyguard II," in which he meets an old adversary! Plus: Armstrong's "Surfin' Neanderthals" and Gallacci's "Birthright!"



**COMING IN APRIL:** In the first issue of his regular solo book, Usagi battles an old friend and reminisces about his early days as a samurai-in-training. Plus Dennis Fujitake's "Tinkle Drop!"



**COMING IN MAY:** Finally! Every single Usagi Yojimbo story to date collected in a handsome, 150-page volume, with a brand new cover painting by Sakai! A true collector's item!



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☐ I want to subscribe to *Usagi Yojimbo*, beginning with the first issue. I've enclosed \$9.00 for the first six issues. (Outside U.S. and Canada, \$11.00.)

☐ Send me a copy of *Usagi Yojimbo Book One* hot off the press! I've enclosed \$9.95 plus \$1.00 postage and handling. (Outside U.S. and Canada, add \$1.00 extra.)

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